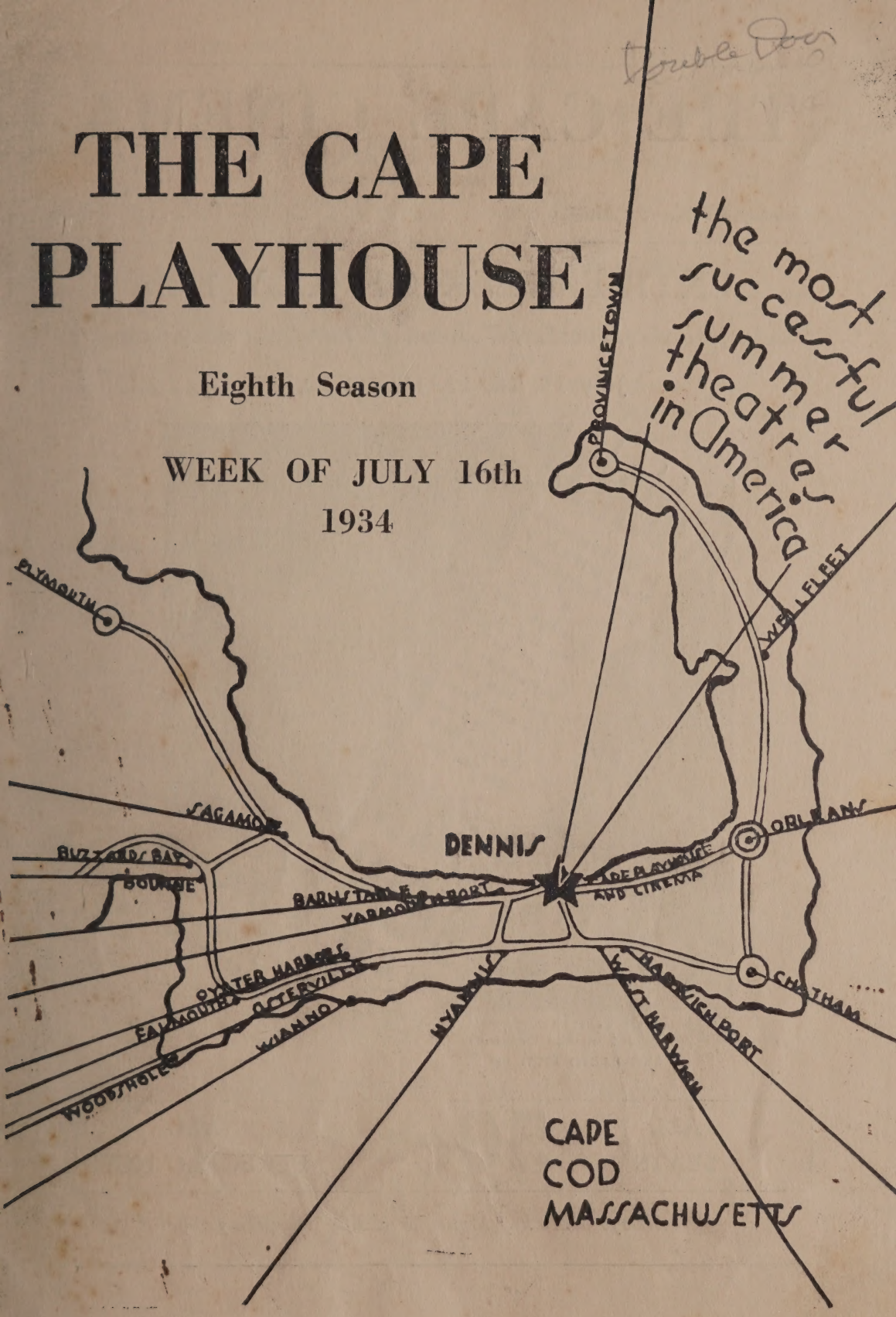
THE CAPE PLAYHOUSE

Eighth Season

WEEK OF JULY 16th
1934



THE CAPE CINEMA

TELEPHONE DENNIS 152

Sunday 6 P.M.—8 P.M.—10 P.M. Daily at 3 P.M. 7:15 P.M.—9:10 P.M.

ENTIRE WEEK OF JULY 15th

Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday

July 15, 16, 17, 18, 19, 20, 21

LESLIE HOWARD
in W. Somerset MAUGHAM'S great heart drama
Strange and amazing this life of ours, that creates a fool like him for every family...and a woman like her to take him over.
"OF HUMAN BONDAGE"
With BETTE DAVIS
FRANCES DEE
KAY JOHNSON
REGINALD DENNY

Directed by John Cromwell
A Pandro S Berman Production
RKO-RADIO PICTURE

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Always a Mickey Mouse or a Silly Symphony

The Cape Playhouse

Production Program

Week of July 23
FLORENCE REED
in
"HER MASTER'S VOICE"
with

Donald Macdonald	Eda Heinemann
Josephine Williams	Joan Kenyon
Percy Kilbride	Pierre Watkin

(This play ran for 8 months on Broadway)

Week of July 30
GRACE GEORGE
in
"LEGEND OF LEONORA"
with

Charles Trowbridge	Margaret Mower
Hugh Buckler	Percy Kilbride

Seth Arnold

Week of August 6th
EUGENE LEONTOVICH
in
"CANDLELIGHT"
with

Ernest Glendenning	Ludmilla Toretzka

Week of August 13th
"AUTUMN CROCUS"
with

Rollo Peters	Eda Heinemann
Minna Phillips	Margaret Arrow

see
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MICHAEL AND PATTY'S PUPPETS

Marionettes, those whimsical, fascinating puppet figures that cavort at the command of a handful of cleverly manipulated strings will once again be a regular THURSDAY afternoon feature at the Cape Playhouse starting Thursday, July 19th at 3.00 p. m. This season Michael and Patty's Puppets will make their Cape Cod debut. They have arranged a series of programs designed to entertain grown ups as well as children. Michael and Patty have sent the following footnote on marionettes for the edification of their audiences.

Marionettes are little wooden figures, about 20 inches high. Carefully proportioned, weighted, and jointed, so as to be capable of making virtually all the movements of human beings. In the hands of a skilled artist they achieve remarkable individuality and personality. They are manipulated by strings. The stage, suited in size to the little puppet actors is complete in every detail, with stage settings, lighting effects and properties. Everything is made according to exact scale.

Marionettes represent a very old art which is now in the midst of a vigorous modern revival. Childish as the taste for puppets as actors may seem, it has characterized people of imagination at all times, quite regardless of age. George Sand, Goethe and Shakespeare are among the "children" who have confessed to a delight in a puppet show. Americans of the 20th century, brought up on the screen picture and the modern realistic stage play, look with some skepticism upon the puppets, but, when all is said and done, manage to fine a pleasant variety in their fanciful and romantic art.

The choice of plays for a marionette audience takes as much discrimination as does that of any theatrical venture. Because a play succeeds on the stage is no guarantee that it will make a puppet play. False sentimentality which might be disguised under human presentation will stand revealed with farcical effect when a puppet's revealing gesture presents the scene. On the other hand, the writer of dramas has a lesson to learn from the marionettes, because if a play is actable by means of marionettes that is an excellent sign of its ultimate success on the legitimate stage.

Until recent years marionettes have been looked upon as a European novelty. However, each year they are gaining popular favor in this country and this is attributed to the great improvement in artistic standards, in choice of plays, in mechanical perfection of the puppets and the fact that many educational institutions are realizing their artistic and entertainment possibilities.

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EUGENE FITSCH ..... *Scenic Designer*
W. EMERSON BURKE ..... *Stage Manager*
GUS LYNCH ..... *Electrician*
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THE CAPE PLAYHOUSE

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Evenings at 8:30 Matinees Wednesday and Friday at 2:45.
All Seats Reserved. No Sunday Performances.
Prices:—Evening 50c to $2.50, Matinees 50c to $2.00 (all plus tax).
Box Office open from 9:30 A.M. to 10 P.M. daily except Sunday.

Beginning Monday Evening, July 16

RAYMOND MOORE
Presents

"DOUBLE DOOR"

A Melodrama
By ELIZABETH McFADDEN

Directed by BURK SYMON
Settings by EUGENE FITSCH

THE CHARACTERS (In Order of Their Appearance)

Avery ..... Alice May Tuck
Telson ..... Fothringham Lysons
Louise ..... Dorothy Adams
William ..... Edward Fuller
Anne Darrow ..... Flora Campbell
Caroline Van Bret ..... Anne Revere
Victoria Van Bret ..... Mary Morris
Mr. Chase ..... Seth Arnold
Mortimer Neff ..... Pierre Watkin
Rip Van Bret ..... Philip Huston
Dr. John Sully ..... Otto Hulett
Lambert ..... Percy Kilbride

Scene: The second-story living room of the Van Bret house, Fifth Avenue, New York City.
Time: 1910.

ACT I
May, noon.

INTERMISSION

ACT II
November.
Scene: 1. Afternoon.
Scene: 2. Evening.

INTERMISSION

ACT III
Next moring.

Phillip Jeffreys and Herbert Goode at the Two Pianos.

Acknowledgements for properties loaned: For furniture—Mrs. Charles Minot Hayden, 1680 House, Yarmouthport; J. H. Nickerson, Antiques, Chatham; Miss Payne, Antiques, West Barnstable; H. Stone, Antiques, Hyannis; Eugenie Hatch, Hyannis. For bric-a-brac—Colonial Candle Co., Hyannis; Hefler's, Antiques, Dennis; Charlton House, Dennis; Hurst, Antiques, Bass River. For lighting fixtures—Dyer Electric Co., Hyannis; Never-Quit, Antiques, Yarmouth. For silver—Brainard Lemon Collection, Hyannis. All cigarettes used on the stage through the courtesy of the Old Gold Cigarette Co.

WHO'S WHO ON THE STAGE

BURK SYMON who has been commissioned to direct a number of plays for the Cape Playhouse this season is a graduate of Harvard where he specialized in Professor Baker's courses in the drama. He began his career at the New Theatre under Winthrop Ames. A number of stock engagements followed, including a season at the Fine Arts Theatre in Chicago. Then he became assistant to Augustus Thomas at the Empire Theatre, New York, with Charles Frohman, Inc. He then became general stage director for David Belasco and held the job over a period of sixteen years, beginning with the production of "Tiger Rose," through a series of notable productions until Mr. Belasco's death. He was responsible for staging "Warrior's Husband" with Katherine Hepburn, "Nona" with Lenore Ulric, and last season the book of "Murder at the Vanities."

TWO WOMEN shine through the atmosphere of the stately Fifth Avenue home of the Van Brets, in "Double Door." Two sisters, Victoria, the elder sister, is beautifully played by Mary Morris, and Caroline, the younger and weaker, is a characterization made vivid by Anne Revere. Two actresses, surprisingly young, who never met until they appeared for rehearsals, but whose preliminary careers are parallel in many respects. Miss Morris went to Radcliffe and Miss Revere to Wellesley. Both appeared with great success in the dramatic club plays presented there during their undergraduate years. Both were encouraged to go on the stage, and so made Broadway, diploma in hand.

Miss Morris, the elder in real life, as well as in the character of Victoria, has had a varied career. Her chief satisfaction is that somehow, and this seems to be an exception nowadays, she has been able to play a variety of roles. Since "Candida" in college, she has been in stock repertoire and on Broadway in such roles as Nanine in "Camille," Vassillissa in "At the Bottom," and wife in "Hidden," Abbie in "Desire Under the Elms," Gertrude in "Fashion" and the kindly old Mrs. Connelly in 'The House of Connelly." She regards her portrayal of Victoria Van Bret in "Double Door," however, as her best work to date.

Miss Revere supplemented her college dramatics with some intensive training at the American Laboratory theatre, and has appeared since in "The Yellow Jacket," "Wild Waves," "Lady with a Lamp," and "The Great Barrington." Summers she has passed at Southhampton with the Hampton Players.

PHILIP HUSTON started playing leads at the Cherry Lane Theatre which he used as a stepping stone to vaudeville. After doing one night stands in almost every town and hamlet in the country Huston entered stock work and acted for the Nantucket Players, the Chamberlain Brown Players, the Westchester Theatre and the Cape Playhouse. He has had a varied career in advertising, the real estate business, Wall Street, and as a salesman. He has worked on a lumber schooner, driven a tractor for a construction gang, been a sports writer, played professional baseball and football and spent several seasons acting as a lifeguard. But for the last three years he has confined his efforts exclusively to the stage.

PIERRE WATKIN has played leading roles in "The Acquittal," "Meet the Wife," in Romney Brent's "The Mad Hopes," in Elmer Rice's "We the People," "The Trial of Mary Dugan" and in many other New York successes of equal eminence. He has played with all the important resident stock companies in the country.

OTTO HULETT began his career at Hull House in Chicago which he left to join The Neighborhood Players in New York. He remained with the latter group for five seasons appearing in important roles in such plays as "The Dybbuk," "The Little Clay Cart," "The Lion Tamer" and in three editions of "The Grand Street Follies" which moved uptown and proved as successful as they had at The Playhouse. Last season he was seen in "Thunder on the Left."

PERCY KILBRIDE made his New York debut in "The Buzzard," which was notable for the presence of William Tilden, the tennis player, in the cast. He has appeared in "The Pure in Heart," "Lily Turner" and numerous stock productions. He will be remembered for his splendid work in the picture "White Woman" in which Charles Laughton starred.

ALICE MAY TUCK was born in England but made her debut in Sidney, Australia under the management of Brough and Boucicault and remained with them several seasons.

She then joined Janet Achurch and played a repertoire of Ibsen and the classics for two years—then with George Rignold in his farewell tour of Australia, after which she returned to London—was under the management of Frank Curzon and other noted managers—was featured in a play with Scott Buist and Athol Stewart.

At that time vaudeville was in vogue so she wrote herself a sketch, "Tranquility," in which she played seven different characters, the success of which kept her busy for four years.

She came to America to appear with Nat C. Goodwin in "The Captain" and "When We Were Twenty One." Some of

(Continued on Page 7)

AT THE CAPE CINEMA

For the first time this season the Cape Cinema at Dennis has booked a picture for an entire week, "Of Human Bondage," starring Leslie Howard, is the film and it will play for the entire week of July 15th, beginning on Sunday the 15th and running through the following Saturday, July 21st.

"Of Human Bondage" was cinematized from the famous novel by W. Somerset Maugham. The story, as readers will recall, depicts the poignant drama of a physically handicapped youth whose disability earns him more than his share of tragedy. Crippled, sensitive, cultured,—the hero of Maugham's novel thrusts himself impetuously on his first romantic adventure. He becomes infatuated with a tawdry promiscuous girl. Other women follow in his romantic life but their influence is overshadowed by his slavish tie to his first attachment—"human bondage."

The combination of one of the greatest stars of the stage and screen, Leslie Howard, and one of the greatest stories in modern literature, make "Of Human Bondage" one of the most absorbing dramatic pictures to emerge from Hollywood this year.

An intimate feature has been added to the regular Cinema programs by the engagement of two well known artists. Virginia Sale, well known screen player will present a series of amusing and dramatic American characterizations at each performance. This diseuse who is the sister of "Chic" Sale has created a host of memorable character roles in pictures. She will be at the Cinema for the entire season and will change her program twice weekly.

Harold James, known to opera and radio audiences, will present a group of songs at each performance. A baritone of unusual range and power, James has been connected with some of the most important radio programs on the air.

(Continued from Page 6)

her other engagements have been with Walker Whiteside in "The Melting Pot" under the management of George C. Tyler; Raymond Hitchcock in "The Old Soak"; Leslie Howard in "Murray Hill", Shubert management, also A. H. Woods, John Golden.

Played the 'mother' in Mme Nazimova's vaudeville sketch "War Brides" for two years.

Her most recent appearances in New York City were in William A. Brady's production of "Alice Sit by the Fire" and "Old Lady Shows Her Medals", "Late One Evening". Her last appearance was in "Double Door".

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BREAKFAST - LUNCHEON - DINNER

THE CAPE PLAYHOUSE

Week of July 23rd

FLORENCE REED

in

"Her Master's Voice"

with

Donald Macdonald
Eda Heinemann
Pierre Watkin
Josephine Williams
Joan Kenyon
Percy Kilbride

THE CAPE PLAYHOUSE

Week of July 30th

GRACE GEORGE

in

"Legend of Leonora"

with

Hugh Buckler
Percy Kilbride
Seth Arnold